

Chapter 1 : 62 best South America images on Pinterest | School, Activities and Art for kids

Davies and Fini, who run the TUMI Latin American Arts and Crafts Centers and reside in England, have taken on the gargantuan task of covering native arts, past and present, for all of South America in this slender volume.

See Article History Latin American art, artistic traditions that developed in Mesoamerica, Central America , and South America after contact with the Spanish and the Portuguese beginning in and , respectively, and continuing to the present. This article will not discuss the art of non-Iberian colonial holdings that began late in the 16th century and culminated in the 17th; for these territories, see individual country articles e. For more technical explorations of media, see individual media articles e. The architecture of the region is treated in a separate article; see Latin American architecture. The European discovery, conquest, and settlement of the Americas, which began in , created enormous changes in the indigenous cultures of the region. When Europeans arrived, mostly from Spain and Portugal , they came with painting and sculpture traditions dating back to antiquity. For these artistic traditions, see Western painting and Western sculpture. For centuries indigenous American peoples had similarly formed civilizations with their own unique artistic practices, from the large political structures of the Inca and Aztec empires to the more scattered presence of small groups of nomadic peoples. For an exploration of these artistic traditions, see Native American arts. The importation of African slaves led to the presence of long-standing African visual arts traditions in the region as well. For these traditions, see African art. Over the course of the decades and centuries after the European contact, Latin America underwent sweeping cultural and political changes that would lead to the independence movements of the 19th century and the social upheavals of the 20th century. Visual arts production in the region reflected these changes. Latin American artists have often superficially accepted styles from Europe and the United States, modifying them to reflect their local cultures and experiences. At the same time, these artists have often retained many aspects of indigenous traditions. As Latin America has searched for its own identity, its artists have looked to their past, to their popular culture , to their religion, to their political surroundings, and to their personal imaginations to create a distinct tradition of Latin American art. Historiography The appreciation of Latin American art and its history began as a nationalist endeavour in the second half of the 19th century, inspired in part by the independence movements that took place there at the beginning of the century. At first, discussions of the visual arts were generally written by learned amateurs, often priests or architects, or by wide-eyed foreigners. These writings often had the structure of a travelogue, in which the important monuments of each location were described in somewhat romantic , nontechnical terms. The writers generally did not possess a great knowledge of the history of art, but they often brought the knowledge of having lived in Europe and seen the famous monuments that inspired works in various Latin American countries. Following the secularization of church property in countries such as Mexico, some constructions were not maintained and their contents were looted, making such documentation important. Native-born art historians initially had to go abroad to be trained, but national institutes for the study of the arts were established in Latin America in the s as part of governments or major universities. As Latin American scholars from this period studied their own visual history, they tended to focus on the history of one nation, and they would rarely examine it in relation to other countries. These art historians applied European scholarly methods to the body of cultural material they saw and developed a chronology for the region that related Latin American artistic styles to those of Europe. Many scholars from the United States, blocked at this same time from doing the on-site research in Europe for which they had been trained, also applied their methodology to Latin America. Scholars from Europe and the United States tended to emphasize the similarities across national and regional boundaries in Latin America. Latin Americans themselves still tend to emphasize their national traditions, with a few exceptions. By the late 20th century, as the realm of contemporary art became increasingly global, Latin American art entered the mainstream of international art criticism , and its artists were widely recognized, whether they lived as expatriates in New York City or Paris or exhibited in the cultural capitals of their homelands. The Internet linked the world even more than jet travel, and international museums and critics became increasingly willing to look to Latin America for upcoming artists. At the same

time, Latin American artistic centres such as Mexico City developed strong national art scenes with their own established critics, museums, and galleries. Spanish immigrants settled in sociopolitical units called *encomiendas*, which were in effect government grants of land and people run by individual powerful Spaniards. Under the *encomendero*, the head of the *encomienda*, indigenous people served in a variety of capacities, and African slaves were also often imported for their labour. Ecclesiastics increasingly went to the Americas to function within these *encomiendas* and to convert the indigenous people to Christianity. The Portuguese were slower to become involved in the region. Although they laid claim to Brazil for many decades, it was not until the mid-16th century that they became more directly involved, granting *sesmarias*, or land grants, to prominent citizens. As in Spanish America, Christian missionaries became part of this framework. A huge number of African slaves were imported to Brazil, in part because of the needs of the sugar industry and in part because only a small number of often intractable native peoples remained in the area. In some instances indigenous artists continued to explore their own traditions and themes without alteration. Many European artists also took styles and themes from Europe in a literal manner that had little to do with Latin American culture. Increasingly, however, reciprocal influences could be felt from both groups as more cultural and ethnic mixing came to define the region. Indigenous art at the time of conquest At the time of conquest, the indigenous artists of some areas, although titularly under European dominance, in effect remained free from such control. These artists included those in more remote areas such as southern and interior South America especially tropical forest and desert regions, lower Central America, tropical forest Mesoamerica, and northern Mexican desert regions without mining potential. The arts that were dominant in the pre-Columbian era—“including weaving, pottery, metalworking, lapidary, featherwork, and mosaic see Native American arts” continued to be practiced unaltered in these areas in the postcolonial era. These regions were nevertheless indirectly influenced by the arrival of Europeans through the spread of diseases to which the natives had no resistance, the movement of native peoples away from the conquered areas, the spread of new technologies and species of plants and animals, and, finally, the importation of African slaves into those areas depopulated by their aboriginal populations. In areas more directly in contact with European influence, indigenous artists were taught by friars. Faced with a growing body of converts, the priests responded by creating artistic projects that clearly required the participation of these indigenous people. The most popular endeavour became the construction of enormous houses of worship within the *encomiendas*; loosely called monasteries, these were really nerve cells for the conversion of indigenous towns. In the early art of this period, the personal creativity of Indian artists was not encouraged—“rather, skill and competence were. Indigenous artists were shown imported works by European artists that served as models. Caribbean Genoese explorer Christopher Columbus reached the Caribbean in his voyages from 1492 to 1498. In the chiefly societies of the Caribbean islands that he encountered, the chiefs had not been very demanding on their subjects for either goods or services. None of these pre-Columbian peoples had known of the pottery wheel to form the vessel or glazes to seal them, although they did use methods of burnishing. The major crafts that did exist in the region—“pottery and the carving of shell and wood—“were considered minor arts by the Spaniards and other Europeans. On the island of Hispaniola, after European contact, local potters replicated standard Spanish utilitarian jars. Indian artists had once used the local Taino style of vessel decoration, which involved applying small spirit faces, but, since these images had religious overtones, the Roman Catholic conquerors forbade their use. Europeans instead had the local potters mimic Spanish vessel forms and geometric painted decoration styles imported from Mesoamerica. This hybrid style died out after only a generation, along with many of its makers. In later generations, when pottery was made locally, it was totally utilitarian, while glazed and decorated earthenware was usually imported from European centres. A few areas within the American colonies on the mainland came to specialize in blue-and-white and multicoloured majolica that was similar to wares produced in Europe at the time. In Spain established the Viceroyalty of New Spain to govern all the land it laid claim to north of the Isthmus of Panama. In this region many highly skilled craftspeople did not stop making goods for their own communities after European conquest; weaving and the embroidery of textiles in particular continued to be strong traditions. Distinctive pottery forms, designs, and firing methods continued to be produced in different villages throughout Mexico and Guatemala. The Hispanic colonists after

the conquest made use of several indigenous crafts for their own purposes. Most immediately, stone sculpture, at which the Aztecs excelled, was requisitioned for exterior decoration of colonial buildings, such as a fountain in the shape of a lion 16th century for the mainly indigenous town of Tepeaca, Mexico. Since the indigenous carver had never seen a lion, he created an image similar to a preconquest feathered coyote. Baptismal fonts for the new churches in 16th-century Mexico were carved by indigenous artists in a coarse style with a minimum of details. In Mexico City, for example, an anonymous artist created the base of a European column ³⁷ from a recarved Aztec sculpture. The artist retained a relief image of an earth monster hidden on the bottom side, where it would go unnoticed by Europeans but would add secret religious power for the indigenous people. Indigenous artistic traditions that had their own religious significance were also sometimes usurped by the church. For example, some codex painting³⁸ on deerhide leaves that were folded like an accordion³⁹ had been used in precolonial times by the Aztecs and other Mesoamerican peoples to make ritual manuscripts by which they calculated auspicious days on the basis of the deities in ascendance. Clearly that function was not approved by the new church authorities, who took pains to destroy those manuscripts they could find. Other codices were dedicated to genealogies of Mixtec ruling houses. However, the same artists who produced the codices were used by the secular authorities to make a summary of life under the Aztec empire for the use of the first viceroy of New Spain, Antonio de Mendoza. Included in the Codex Mendoza begun in were a tribute list, of great interest to him in the exploitation of the new domain; a summary of cultural ranks and behaviour expected from men and women at different stages of life; and a list of monthly religious observances, all the better to extirpate them. Native artists retained the Aztec codex tradition of using an entire page as one large field. This compositional device gave a sweep to early colonial manuscripts, such as the daily-life section of the Codex Mendoza and the monthly-ritual section of the Codex Borbonicus that was commissioned by the Spanish authorities in the s. The figures in such works are floating on a blank ground and are not shaded, reflecting indigenous painting traditions. Some of these drawings are tinted with colour and include the shading of figures. Indigenous sculptors often communicated Christian imagery via the symbolic language to which the indigenous people were accustomed. In place of the typical European-style crucifix, they erected a heavy stone cross, the crossbar of which sprouts foliage, suggesting that it is still alive. Mixtec manuscripts of pre-Columbian times also rendered trees in the form of crosses, but these are intended to be world trees connecting the underworld to the heavens. Thus, in colonial times crosses could be read as both Christian and pagan symbols. Such art spoke to Indian and European viewers on different levels. Alejandro Linares Garcia In many Mexican churches of the period, European artists and friars worked closely together in the construction of retables decorative wooden structures placed behind church altars. Spain began the tradition of large retables in the late Middle Ages. Their original shape was a triptych⁴⁰ a central panel with two side wings. By the late Gothic period in Spain, the retable filled the end of the church up to the vaulting, and, of course, at this size it could no longer be moved. High-relief panels of groups and scenes were the earliest forms of sculpture within the architectural framework, but freestanding figures were soon carved and placed into niches of retables. Many significant advances in colonial arts appeared first in retables, where the variety of artists involved⁴¹ including painters, sculptors, carpenters, and gilders⁴² encouraged innovation through competition, and these innovations were then later applied to more-independent forms of art. Early fragments that have survived from this period include low-relief wood carvings of saints executed in a blocky style, as seen in a former retable in Actopan, Mexico c. These may have been works overseen by inexperienced friars who took advantage of the wood-carving skills of indigenous artists. Inca traditions in pottery and metalworking continued after contact. The still-numerous Indian population also continued to weave textiles and to carve wooden cups for ritual toasting. The painting applied to these cups became much more naturalistic after contact with the Spanish artistic traditions; subjects included images of Inca rulers and scenes that incorporated the three groups⁴³ Europeans, Africans, and Indians⁴⁴ then settled in Peru. In pre-Columbian times, textiles from Andean weaving were a major element of exchange, ritual, and social status. Textiles remain an important highland Indian craft to the present day. The more geometric designs of the preconquest Inca empire could be continued without any objection by the Spanish authorities, but any disks referring to the sun god had to be eliminated. Often plant and floral motifs

more typical of European folk traditions were used as space fillers. Other crafts practiced by skilled indigenous specialists in the Central Andes were converted into minor decorative arts in the service of the Roman Catholic Church and the Spanish oligarchy.

Chapter 2 : Crazy Crafts, SA's biggest supplier of crafting materials

pages: 27 cm In this informative and spectacularly photographed volume, Mo Fini and Lucy Davies have drawn upon their extensive research into the traditional handicrafts of South America and the artisans who create them.

Pre-Columbian art Ceramics were the greatest artistic contribution of the northern peoples. Prehistoric painting in Chile, also called pre-Columbian Chilean painting, refers to any type of painting or painting technique used to represent objects or people during the period before the Spanish conquest. Developed prior to the existence of written sources, study of this period is based on the material remains and vestiges of the cultures that developed. After this period, indigenous art was virtually eliminated by the Catholic community as part of the process of converting native people. Painted bodies of the Selknam people, also called the Ona. You can see that in spite of the geographical distance between two different cultures European and American, the reasons for creating art were the same: The use of art in this time could be aesthetic, practical, ritual or religious, depending on the culture and the resources available. Animal figures and symbols abound but images of people did not appear unless they were important or had some magical significance for the tribe. The cultural references varied depending on the area where the people lived. Northern cultures, like the Diaguita, preferred geometric figures and used pottery and petroglyphs extensively. The Mapuche [4] people, based in the centre of the modern Chilean territory, were more focused on the rituals performed by the machi the Mapuche shamans, as well as their gods and deities. They developed colourful ritual textiles, used by the machi, and pottery specifically designed for use in burials. Their designs did also include some northern influences. In the far south, there is some evidence of petroglyph art but less than in the north. Notable among the southern cultures was the artwork of the Selknam people, also known as Ona, who decorated their bodies as part of a religious ritual. Some remains were preserved in the north, where, thanks to the preservative qualities of the arid Atacama Desert, certain objects of pictorial heritage value have survived preserved in time. Colonial art[edit] Chilean colonial [7] art refers to art produced in the Chilean colonial period that extended from AD to AD. The period saw a mixing of European techniques with native cultural heritage. Artistically, the period began around the mid 16th century and was led at first by the Spanish Jesuits and by working artisans who lacked specialized artistic training. It was directly influenced by European artistic trends such as Mannerism and Baroque, but, like all other Chilean culture that developed during this period, it was also influenced by native art and culture, creating a new style. Art was seen as vital for the education and religious conversion of the indigenous people and played an important role in the transmission of Spanish dominance and Catholic world vision. The Immaculate Conception Anonymous, produced about 1650. It is noteworthy that the first paintings in Chile were almost entirely related to religion, with painting seen as a tool for educating and evangelizing the indigenous people. History[edit] Colonial painting developed in a time when South American countries were not politically or geographically grouped as they are today and had not yet formed national identities, art and cultural individuality. Just as it is difficult for historians to define the indigenous art of each country, because there were no geographical demarcations or pictorial characteristics endemic to the modern territories, it is also difficult to speak precisely of Peruvian, Argentinian or Chilean colonial art. Some countries, like Mexico, Ecuador and Peru, had their own art schools where local artists could work and study. Chile did not, however, because it did not represent a major interest for the Spanish government, so it relied on importing pieces from foreign art schools. Overall, colonial painting in Chile and across all Latin America was influenced by Spanish art, which taught the anatomical study of bodies, the chiaroscuro style, and subjects clothed in aristocratic attire. It is from here, he claims, that Spanish painting inherited its color palette, the expressionless faces of its subjects, and the profusion of golden shades. The same author also emphasizes the influence of indigenous people on Chilean art, which can be seen in the simplicity of the composition of religious scenes, as well as local traditions, customs and mannerisms represented in the paintings. The Virgin of Sorrow. This is partly because most of the painters of the time were not professional but amateur. Most American colonial painting shows a lack of study of light and shade and poor use of perspective and proportion, though it has been praised for its liveliness and use of colour, as well

as its documentary value in representing the social integration of the Spanish and American peoples. Main influences[edit] Jesuit influences There are not many colonial art museums, because of the small number of works produced during these years. However, the Society of Jesus, faithful to their artistic tradition, stored some old pictures on the walls of their monasteries, churches and convents. Chilean artists primarily focused on religious themes, which were most in demand and therefore more lucrative. Religious paintings tended to be displayed in churches, cloisters and convents - their logical destination, considering that the majority were commissioned by members of the church or as donations to the church. They are known for their lack of facial expression and proportion in their portrayal of human figures, and the lack of interest they show for subjects like landscape or nature. The Jesuits were among the first to teach the native peoples European artistic techniques and worked to preserve the symbolism of the Christian artistic legacy. They also provided excellent conditions for the preservation of artwork in churches, cloisters, etc. Many of the colonial artworks preserved until present day by the Jesuits are found in their churches, such as the high altar at the San Francisco Church, Santiago de Chile which holds the Virgen Dolorosa [12] Virgin of Sorrow, , one of the first colonial paintings ever produced in Chile. The canvas has small portraits, crowned by the Virgin Mary, and reads: Another notable Jesuit painting is the Mesa de la Cena Supper Table, , five meters high by three meters wide, which was formerly hung in the sacristy of Santiago Cathedral. The monk was a great lover of the arts and, along with Ambrosio Santelices and Fermin Morales, he is one of the first professional painters recorded in the former Chilean territory. Note that the paintings are anonymous according to the custom of the Society of Jesus. Ever since the conquest of the Americas, Quito , Ecuador had attracted a large number of artists from Europe, contributing to the founding of an important school that would influence art across Latin America, including Chile. The school was founded by Franciscan monks in Quito and was deeply religious. The most important painter from this school is Miguel de Santiago , considered one of the most noteworthy painters of the entire colonial period. Miguel de Santiago raised Latin American painting to a higher level, leaving behind a great number of fine paintings. Winged Virgin of the Apocalypse by Miguel de Santiago , one of the leading exponents of the Quito School of the seventeenth century, and an important influence on the Chilean art of the time. Quito lady, portrayed with her black slave. Vicente Alban , 18th century. However, the greatest Quito pieces tended to be kept by the artistic patrons of Ecuador and Peru and few filtered through to Chile. Because of this, while the influence of Quito school is undeniable in Chile, it is not as strong as in other Latin American countries. Gil de Castro is known by art historians as a transition painter. His arrival in Chile marks the end of colonial painting and the beginning of the traveller painters of the nineteenth century, also called precursors of Chilean painting. The prevailing artistic style at the time was the Mannerism , which represented the Christian ideals of the age. However, as wealthy Europeans began to commission portraits of themselves and their families, reducing their donations to the church, this decreased the production of religious art in Europe and its Latin American territories during the 18th century. Painting of aristocratic origin stopped being a tool for social change and education and started to become a symbol of wealth. The Flemish School , [17] with its use of Chiaroscuro , also influenced colonial art in Chile. Among its exponents were the Italian painters Angelino Medoro , Bernardo Bitti and Mateo Perez de Alessio who brought the first engravings and religious prints to Chile. Legacy[edit] The colonial period marked a profound change in Chilean art from the previous pre-Columbian period, with a concerted effort to eliminate the vestiges of the pagan culture that existed prior to the conquest. However, pre-Columbian painting survived due to the process of integration that occurred during this period, whereby the symbols and customs found expression in colonial work. They are related only in a chronological sense as they arrived in the country in close succession of one another. History The beginning of the independence revolution forced Chilean art into the background for a short period. However, soon after the process of independence began, various foreign artists came to Chile on scientific expeditions and to make documentaries, bringing with them their tastes and thematic frameworks, that would go on to influence the future direction of Chilean painting. El huaso y la lavandera Huaso and the Laundress by Mauricio Rugendas This process created the initial signs of Chilean nationality and the consequent ideas of Chilean style. However, this originality would not be clearly recognisable in Chile until well into the 19th century. There is a big difference between the style and themes of colonial art and those of this particular

period, which lasted until approximately the 19th century. The new trend, however, appreciated art for its intrinsic aesthetic importance, and in this way, painting was no longer regarded as a complement to other arts and science and gained its own value. Chilean art suffered through the civil conflict, and it is very difficult to identify a particular trend or style from that era. During the period of the traveller-artists, realism, neoclassicism and romanticism coexisted without overshadowing one another, except in some cases where certain styles prevailed but for short periods only. Chronologically speaking, this was a period of profound upheaval in Chilean art. While at the beginning artists maintained a neoclassic Italian style, at the end of the fight for independence, romanticism became more popular as a technique among the patriotic and wealthy circles, which then gave way to realism, a style that would prevail until His technique largely resembles the Cuzco School so his portrayal of faces was not particularly accurate, appearing flat and lacking in expression. According to literature, Charles Wood personally witnessed the capture of the Esmeralda frigate and he later created several reproductions of this scene. He is also credited with the design of the national coat of arms of Chile, an important contribution to the Chilean Republic. Both the German artist Mauricio Rugendas and the French artist Ernesto Charton de Treville had an important role in portraying the typical customs of the country. Their travel through Chile produced many pictorial scenes of the birth of the newly formed republic. Both artists are examples of travelling painters who documented what they saw. The French artist popularised portrait painting within the Chilean elite; his direct disciples were Francisco Javier Mandiola and Jose Manuel Ramirez Rosales who inherited much of his technique and his colour schemes as well as a fascination with French culture. Mandiola, unlike Rosales and Monvoisin, preferred to portray peasants, children and homeless people, depicting the lower Chilean classes. Monvoisin was asked several times to assume the role of Director at the Academy of Fine Arts which the government looked to found but the artist had refused on several occasions previously, before Alejandro Ciccarelli [21] finally took the position. Worked with the father of modern geography, Alexander von Humboldt.

Chapter 3 : Ethnic & International Crafts

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From arts as ancient as pottery and textile weaving to colonial traditions of paintings and wood carvings, the art expresses the history and culture of the people and region. Art-based vacations are becoming increasingly popular with travelers and are a unique way to become acquainted with the cultures and traditions of South America. South American Art History South America is a vast and diverse continent, but there are several consistent themes in its art history. The art, subject matter and style have roots in the indigenous cultures and go back thousands of years. While art forms started as utilitarian objects, such as ceramic vessels and clothing, they quickly began to represent the unique values and religions as the cultures became more sophisticated. In the 15th century. The Incas of the Andes region, for example, became adept metal workers, combining religious observation, practical use and a distinct style of art to create pieces that can be seen today. As South America was colonized by Europeans, the art forms merged to form a style that reflects the rich and complex cultures. Art Museums in South America Most South American capital cities have a national museum that houses traditional fine and folk art. While pottery is the most prevalent traditional art in most museums, other art is also displayed. It also contains exhibits on indigenous and colonial art. The oldest art museum in South America is in Santiago, Chile, and exhibits a large collection of traditional fine arts. Art Markets Most cities have several dozen art galleries that display and sell traditional art. Salar Galleria de Arte in La Paz, Bolivia, blends traditional with contemporary arts to create a large selection of choices. The Olga Fisch Galleria in Quito, Ecuador, features hand-tied wool rugs and woven tapestries that incorporate traditional designs and methods. Good Deals on Art Some of the best buys for traditional art can be found at artesenia, or folk art, markets. The Hippie Market in Ipanema, Brazil, is famous for its colorful and inexpensive folk art. The Saturday market in Otavalo, Ecuador, features textile art as well as wood carvings, ornaments and hand-tooled leather items from nearby villages. Buses run daily from nearby Quito, and tours can be taken from neighboring cities as well. Not all countries have legislation requiring country-of-origin labels, so ask at your hotel or check a guidebook for reputable dealers. Also be aware that patrimonio, or art that has a cultural significance and heritage, will probably be illegal to remove from the country.

Chapter 4 : Latin American art | History, Artists, Works, & Facts | racedaydvl.com

South America is the fourth-largest continent on Earth. Home to 12 countries, the continent is rich with history and culture. This provides a range of ideas and.

South America is the fourth-largest continent on Earth. Home to 12 countries, the continent is rich with history and culture. Each country has its own celebrations, traditions, arts and way of life. Kids will enjoy learning the history, culture and colors of these nations through art. **Carnival Masks** Carnival is a huge event in Brazil that happens yearly. To make the mask, trace the outline of a face on paper, and cut it out. Poke a hole on both sides of the mask by the ears, and tie a string through the holes to hold the mask to the head. Yarn or thick sewing thread will work. Then decorate the mask. Use craft-store supplies such as sequins, glitter, paper and feathers. Put them all around or only on the top of the mask. **Maracas** The music of maracas can be heard throughout many South American countries. Let kids feel the music by creating their own. You can also use paper cups by taping them together. Disney Family Fun suggests you partly fill the container "with anything from beans or rice to a walnut or bells. Ice-pop sticks or wooden sticks from the craft store will work. Decorate the outside with construction paper, colored paper or pages from coloring books. Kids can also bring in pictures from home. **Flags** Teach the history of South American countries by having children learn about their flags. Kids can pick one country or a few, then research the flag and try to duplicate it. Give them construction and copy paper, along with crayons, colored pencils and markers. Have the kids try to match their version to the real flag as closely as possible. They can also give a presentation on the country. Afterward, hang the flags around the room, or give the kids ice-pop sticks so that they can wave their flags. References Disney Family Fun: With experience in media, health care and customer relations, she has worked with a range of clients from software.

Chapter 5 : Culture of Colombia - Culture and Crafts of Colombia - Arts in Colombia

South America is the fourth-largest continent on Earth. Home to 12 countries, the continent is rich with history and culture. This provides a range of ideas and influences for kids' arts and crafts projects. Each country has its own celebrations, traditions, arts and way of life.

While there were many regionally distinct cultures, trade between them was common and they shared the practice of burying their dead in earthen mounds, which has preserved a large amount of their art. Because of this trait the cultures are collectively known as the Mound builders. The Woodland period BCEâ€” CE is divided into early, middle, and late periods, and consisted of cultures that relied mostly on hunting and gathering for their subsistence. Ceramics made by the Deptford culture BCEâ€” CE are the earliest evidence of an artistic tradition in this region. The Adena culture are another well-known example of an early Woodland culture. They carved stone tablets with zoomorphic designs, created pottery , and fashioned costumes from animal hides and antlers for ceremonial rituals. Shellfish was a mainstay of their diet, and engraved shells have been found in their burial mounds. The Middle Woodland period was dominated by cultures of the Hopewell tradition â€” Their artwork encompassed a wide variety of jewelry and sculpture in stone, wood, and even human bone. The Late Woodland period â€” CE saw a decline in trade and in the size of settlements, and the creation of art likewise declined. From the 12th century onward, the Iroquois and nearby coastal tribes fashioned wampum from shells and string; these were mnemonic devices, currency, and records of treaties. Iroquois people carve False Face masks for healing rituals, but the traditional representatives of the tribes, the Grand Council of the Haudenosaunee , are clear that these masks are not for sale or public display. Two of her works are held by the Newark Museum. Stone tools found at Poverty Point were made from raw materials which originated in the relatively nearby Ouachita and Ozark Mountains and from the much further away Ohio and Tennessee River valleys. Vessels were made from soapstone which came from the Appalachian foothills of Alabama and Georgia. They built platform mounds larger and more complex than those of their predecessors, and finished and developed more advanced ceramic techniques, commonly using ground mussel shell as a tempering agent. Many were involved with the Southeastern Ceremonial Complex , a pan-regional and pan-linguistic religious and trade network. The majority of the information known about the S. By the time of European contact the Mississippian societies were already experiencing severe social stress, and with the political upheavals and diseases introduced by Europeans many of the societies collapsed and ceased to practice a Mississippian lifestyle, with notable exceptions being the Plaquemine culture Natchez and related Taensa peoples. Other tribes descended from Mississippian cultures include the Caddo , Choctaw , Muscogee Creek , Wichita , and many other southeastern peoples.

Chapter 6 : Argentina - The arts | racedaydvl.com

The traditional art of South America is as varied as it is rich. From arts as ancient as pottery and textile weaving to colonial traditions of paintings and wood carvings, the art expresses the.

Chapter 7 : Traditional Art of South America | USA Today

Scholars and tourists flock to Central and South America â€” the landmasses commonly associated with Latin America â€” to experience firsthand the mysterious ruins Machu Picchu in Peru and the biodiversity of Ecuador and the Galapagos Islands.

Chapter 8 : Travel to South America: Summer Crafts for Kids at Michaels - About A Mom

Travel to South America: Summer Crafts for Kids at Michaels June 29, by Angela 25 Comments It was probably a week before the school year ended when the panic set in.

Chapter 9 : South American Arts & Crafts for Kids | Synonym

Latin American art, artistic traditions that developed in Mesoamerica, Central America, and South America after contact with the Spanish and the Portuguese beginning in and , respectively, and continuing to the present.